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exactly resembling the actual cortical; the foreground a miracle of mosses, dead leaves, wood-flowers, and all the *debris* of the floor of the forest. But Mr. Richards accomplishes more than this minute rendering of nature; the whole is so combined that the unities are preserved and the effect is good; the detail does not overshadow the central idea of the work; and, at a proper distance from the picture, the beholder may indulge his imagination quite as much as if looking upon an example of the impressionists' school.

At the Loan Exhibition, held in New York in 1876, Mr. Richards was represented by two small upright pictures, "The Autumn Walk" and a view of "Paradise Rocks in Newport." An art critic, writing of these at the time, said: "In the former, two figures are seen walking over the leaf-strewn ground; and the foliage, even the air, breathes the autumnal feeling. The other is a summer view, with several trees in the foreground, water in the middle distance, and a sketch of meadow beyond, where cattle are grazing, enveloped in the atmosphere aggregated by the distance. The color of both is well chosen, and in the latter is as fresh and delightful as a Newport scene presents at its best in its fairest mood. Both are full of careful work and present a high state of finish, though the result rather than the work itself is manifest. Nature does not always present herself in masses, especially to a conscientious painter of former preraphaelitish tendencies, as was Mr. Richards during that brief revival; and it is generally in her clear, crisp moods that he seeks her out, penetrating her every detail like a ray of bright light."

But Mr. Richards does not confine himself to preraphaelite pictures. His remarkable "In the Woods" was painted in 1868. As a well-known art writer says: "He has come out of his shell long ago, and has painted sea-pieces that are glorious in their comprehension of color and their subtlety of gradation." As a marine painter he ranks with M. F. H. De Haas, Edward Moran, Arthur Quartley and A. T. Bricher. Mr. Richards is tender, delicate, and refined in his marines, and warm in color, his water views being a yellowish gray, mingled with green and blue. He is also a water-color artist of distinction, being a master of atmospheres and distances.

THOMAS MORAN.

An engraving, by F. S. King, of one of Thomas Moran's landscapes, was the only work in the Exposition representing this artist, who ranks in his own land among the foremost. The truth is, the commissioners appointed by the President to select pictures did not invite Mr. Moran to contribute, and thus one of the most eminent of American landscapists was virtually unknown at the Exposition.

It is very much to be regretted that such important works as Mr. Moran's "Grand Cañon of the Yellowstone," painted after his return from the Hayden exploring expedition, and "The Chasm of the Colorado," sketched during the Powell expedition, and both purchased by Congress to adorn the Capitol, could not have been sent to Paris in 1878, as well as his famous "Mountain of the Holy Cross." Such works are truly representative of American landscapes and landscape painters. At the Lotos Club exhibition of paintings, held the last of February in the present year, Mr. Moran exhibited a new and strikingly beautiful picture, called "Castellated Colorado," which was at once sold for \$1,000, and purchased by an American who intends sending it to the next exhibition of the Royal Academy in London. This striking and curious picture showed a long range of immense castle-like rocks, which towered heavenward like a row of St. Peter's domes, only a thousand to fifteen hundred feet high instead of a few hundred. A placid stream, lined with trees, flows at their base, while far away to the left stretches a plain over which gallops a troop of horsemen. The sky is intensely clear and blue, contrasting strongly with the reddish and yellow tints of the rocks.

A SCENE IN THE TROPICS.

THE picture with the above title is from the pencil of Mrs. Thomas Moran, a professional artist who does excellent work, although totally unlike that produced by her eminent husband. This study was suggested by a view on the Panama Railway, while crossing the Isthmus of Darien; and is typical of the rank vegetation of the tropics, where cocoa palms, vines, trees, and

flowers of all kinds grow in rich and inextricable profusion. Mrs. Moran is a pupil of her husband's, and has her studio in the same home with him in the city of Newark, N. J. She is a great traveler as well as painter, and has visited all parts of the West and California with her husband. As a rule she confines her studies to the meadows and flat scenery of New Jersey, in the vicinity of Newark. This partakes largely of the characteristics of Holland scenery. She paints in water colors as well as oils, and receives numerous commissions for pictures. Two of her most recent pictures were to be seen at the spring exhibition of the Academy of Design, and Society of American Artists. The Academy picture was called "Mount Jefferson, Easton, Pa.," and was a glowing sunset view of one of the most romantic spots in America. The Society picture was a view of Newark, from the meadows, with the line of the Orange Mountains in the distance; the brown grasses of the plain in the foreground in deep shadow, and the treatment of light and shade such that the city in the middle distance was prominently brought out by the sunshine falling upon it from behind dark masses of clouds in the sky. The treatment of this work was simple and effective.

THE FAIRY GLEN.

SUCH is the title the artist has chosen for our full-page wood interior. There is a sentimental story connected with the spot, to the effect that "Percy and fair Marguerite," when happy lovers, had, one day, found out this glen,

"A sweet cosy nook, far from dwellings of men;
The Fairies' Abode they had called it, and here
They listened delighted to melodies clear,
A miniature waterfall, gurgling and tinkling,
All the herbage around it with soft dews besprinkling,
To the singing of birds played a sweet undertone,
That harmonized well with the wood-pigeon's moan."

But youth was so fiery, and love was so jealous, that hot words were spoken, and Percy threatened to leave the country. Then the maid sought this glen in the crisis of her sorrow, and "the shadows and echoes of past joys were near." The end of this ramble in the Fairy Glen was that Percy soon stood by her side, and with one look of their eyes all was made plain,

"The brook went on laughing and dimpling and humming,
All the glen wore a smile, and the bird's song was sweet,
As in gladness for Percy and fair Marguerite."

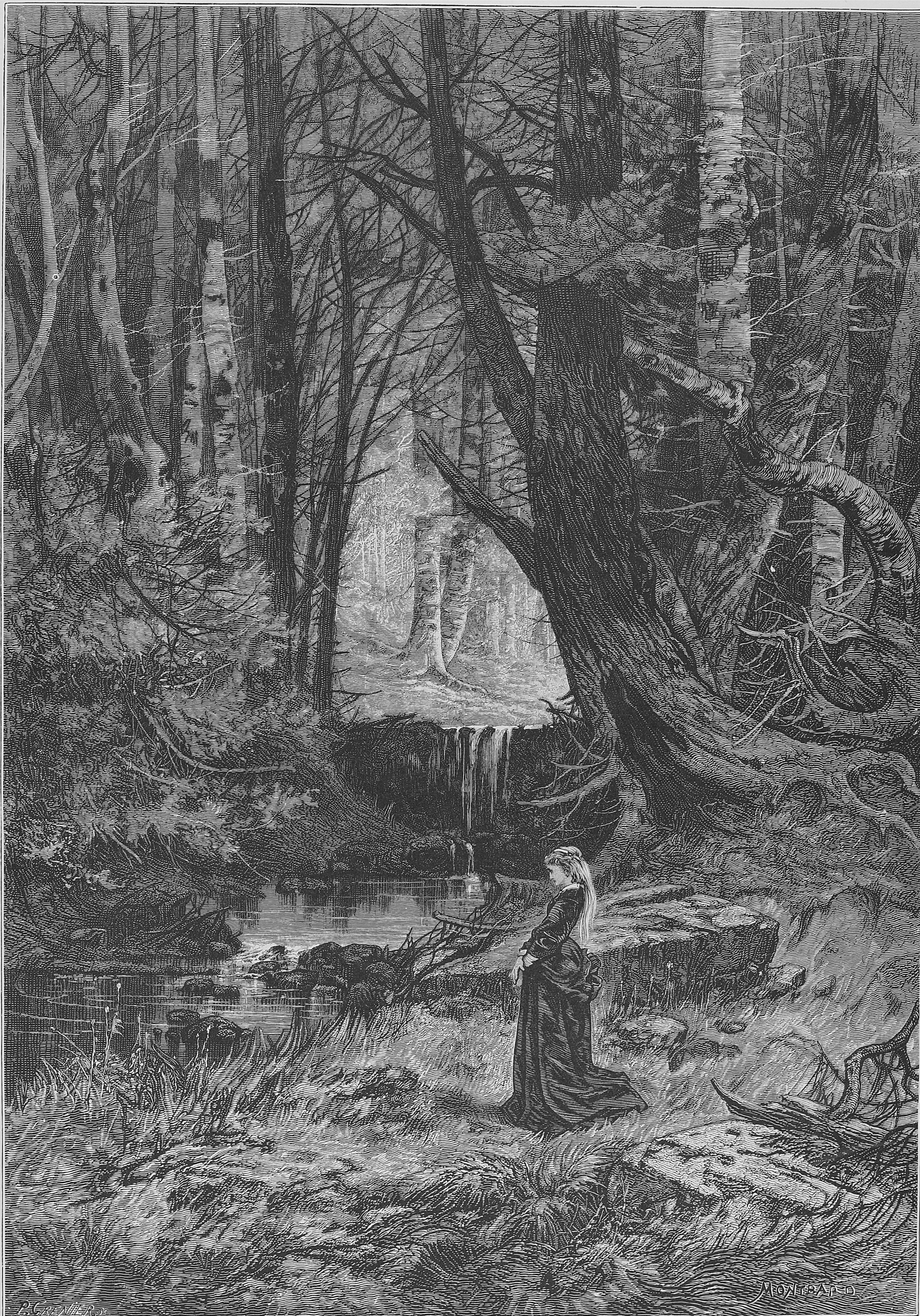
L'INONDATION.

OF the two pictures shown in the Belgian department of fine arts at the Exposition Universelle last year, by Jean Verhas of Brussels, "L'Inondation" and "L'Atelier," we select the former as the most pleasing, since it depicts a domestic incident common enough in all families in Europe or America where the pet of the family determines to make herself useful. The incident is ludicrous, and the artist has happily translated it with his brush and colors. The earnest and innocent little girl is so intent upon giving the poor flowers water, is so absorbed in seeing it stream in a miniature cascade from the watering-pot, and is so wholly oblivious to the consciousness of doing mischief and the irreparable damage inflicted upon the elegantly upholstered chair, that the least-indulgent parent will be loth to inflict punishment. The picture is full of light and rich in color, the foliage and blossoms of the plant forming pleasing and bright contrasts with the well-drawn and gracefully posed figure of the child.

M. Jean Verhas was born at Termonde, Belgium, and studied his profession at the Academy Royal in Anvers. He has a studio in Brussels, and in Paris, where he is associated with M. Adriaan. Among his other works are "Le Maître Peintre," "Le Bouquet de Marguerites," "L'Enfant à l'Ombrelle" and "Cache-Cache."

SOPHIE.

SCLAVONIC artists naturally draw inspiration from the works of their greatest poet. In this issue we have another of the strong and simple pictures of Piontowsky, the subject being taken from one of the poems of Adam Mickiewicz, the most illustrious poet of Poland, who was born in Lithuania in 1798. His first collection of poems appeared at Wilna, where he was educated at the university, in 1822. These met with great success, and im-



THE FAIRY GLEN. — AFTER MONTRARD.